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ART PALACE IS STILL IN THE DREAM STAGE

**Newspaper Stories of \$15,000,000 Abode
of the Arts, Misleading—All the
Funds Yet to Be Raised by the Public**

If the friends of music and art in New York city can raise \$8,000,000 or \$10,000,000 to erect a group of buildings including an opera house, a music and dramatic arts building and an art exhibition gallery, the city of New York is prepared to condemn a site. The proposed site comprises parts of four blocks on Seventh avenue, West 59th, West 58th and West 57th streets, and the property to be condemned is valued at approximately \$15,000,000.

The daily press announced this week that Central Park South would be the site of a "\$15,000,000 abode of the arts." On May 19 Mayor Hylan, acting as a result of a law recently passed by the Legislature, authorized City Chamberlain Philip Berolzheimer and Secretary Joseph Haag of the board of estimate and apportionment to prepare a plan for the project. Arnold W. Brunner worked out an architectural scheme for such a music and art center for Mr. Berolzheimer, this including an opera house in the center with buildings on either side to be devoted to music and dramatic arts and to the pictorial and plastic arts.

The group of buildings would stand on a plot extending about 300 feet either side of Seventh avenue and running back to West Fifty-seventh street. Seventh avenue would end at West Fifty-seventh street, according to this plan, and West Fifty-eighth street would be closed by the buildings, two streets being cut through from Fifty-seventh to Fifty-ninth street at either end of the music and art center to allow traffic to approach the edifices on all sides.

Although the daily press gave the impression that work on the whole scheme was to begin at once, this is not true. According to Mr. Berolzheimer, the first thing to be done is the organization of a committee of representative citizens interested in music and art who will consider the plans and the financing of the project, and when the money is in hand for the buildings the board of estimate and apportionment will be asked to act in condemning the land, this being the one thing the city can do.

A list of New Yorkers who will be invited to become members of the committee to take care of the project was issued by Mr. Berolzheimer, art being represented only by Harry W. Watrous, vice-president of the National Academy of Design and president of the National Academy Association. Among the others named are:

Otto H. Kahn, P. H. Johnston, president of the Chemical National Bank; Adolph Lewisohn, Clarence Mackay, representing the Philharmonic Society; Henry Harkness Flagler, the New York Symphony; Frank Damrosch, of the Institute of Musical Art; Dr. Eugene Noble, director of the Juilliard Foundation; Mrs. E. H. Harri-man, American Orchestral Society; Isabel Lowden, New York Music Week Committee; Dr. John C. Freund, *Musical America*; Leonard Lieblich, *Musical Courier*; Edwin Franko Goldman of Goldman's Band and the Columbia Concerts; Dr. William C. Carl of the Guilman Organ School.

Speaking officially regarding this project, Mr. Watrous said that the plan was so great and the financial and legal difficulties so many that it would require an enormous amount of work and much time to compass it. He said that the estimate of \$15,000,000 was hardly adequate, since the property to be condemned was enormously valuable and that there was a likelihood of many suits on the part of property owners.

In addition to the enormous cost of the land, each of the buildings, Mr. Watrous pointed out, might cost several millions, so that the financial problem of raising the money for these structures was one fraught with many difficulties. He said that it might be easier to raise money for an opera house and a musical and dramatic center than for an art exhibition building, since "music had a hundred friends in New York where art had one." But Mr. Watrous held that the project should be a united one and that there should be no divided interests in an endeavor to erect one of the structures before the other. He considered the whole project "a \$25,000,000 to \$30,000,000 proposition."

Seeking the opinion of the Society of Independent Artists, THE AMERICAN ART NEWS found that John Sloan, president of the organization, had left town for the summer, but Robert Henri expressed a favorable opinion of the plan, providing the art building were to be "an absolutely open forum for all art expression" and that its architecture were in consonance with the beautiful modern architecture developed in New York city. The secretary of Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, when asked if Mr. Kahn was to become a member of the committee to raise funds, said that Mr. Kahn was in Europe and had said nothing about the matter before leaving New York.

A Beautiful Portrait by Pizzella



PORTRAIT OF MISS FLORENCE KIP CLARKE By EDMUND PIZZELLA
Courtesy the Reinhardt Galleries, New York

A new portrait by Edmund Pizzella of Miss Florence Kip Clarke, daughter of Mr. and Mrs. Lewis L. Clarke of 998 Fifth Avenue, is on view in the window of the Reinhardt Galleries, where it has attracted much interest both for the charm of the subject and the skill with

which Mr. Pizzella has handled pastel. It is a bust portrait in a scheme of grays and yellows. Miss Clarke wears a gray felt hat with a white wing, a yellow fur neckpiece and a gray coat, the face being almost in profile and modeled with exquisite delicacy.

PHILADELPHIA PLANS A YEARLY ART WEEK

**Permanent Organization Is Formed with
Richard T. Dooner President—Na-
tional Festival Is Now Suggested**

PHILADELPHIA—The Philadelphia Artists' Week Association has become a permanent organization. A meeting was held in the studio of Richard T. Dooner, its president, at which nearly all the leading art organizations of the city were represented. It is planned to have at least one member to represent each organization on the board of directors.

The board already comprises the following: From the Water Color Club and the University of Pennsylvania, G. W. Dawson; from the Fellowship of the Pennsylvania Academy of the Fine Arts, Mary Butler; from the School of Design for Women, Harriet Sartain; from the Plastic Club, Elizabeth Washington; from the Print Club, Mrs. Andrews Wright Crawford; from the Art Alliance, William Kriehoff; from the Sketch Club, H. Devitt Welsh; and from the School of Industrial Arts, J. Frank Copeland.

The list of vice-presidents is long, but contains names so well known in art circles that a list of them is in order. They are: John F. Braun, Hugh H. Breckenridge, Mary Butler, Paul Cret, George Walter Dawson, Huger Eliot, Daniel Garber, Charles Grafly, George Harding, Earl Horter, Henry McCarter, Violet Oakley, Harriet Sartain, Alfred Hayward and Herbert Pullinger. Mayor Moore is also a member.

The organization will conduct an artists' week each year. The pioneer work has been done and its success has been copied in other cities. Moreover, Mr. Dooner delivered a talk to the American Federation of Arts, some of whose members favor the idea of a national artists' week.

Pennell and Goudy to Have Charge of League's New Graphic School

The Art Students' League will open a school of graphic arts in the fall. Fred W. Goudy will conduct a class in lettering, layout and design, and a class in etching and lithography will be directed by Joseph Pennell. Mr. Pennell will not only lecture on these arts but will give practical instruction in them.

Students will be required to pass an examination in drawing and design for admittance.

"NO-JURY" ARTISTS ORGANIZE IN CHICAGO

**Rudolph Weisenborn, Who Helped Con-
duct "Rebel" Show of Last Fall, Made
President—To Exhibit in October**

CHICAGO—The Society of Independents of New York is to have its reflection in Chicago in the newly organized no-jury exhibition society. Charter members are persons formerly interested in the Society of Independents, but it is planned to take a different name in order that the two organizations may be kept distinct.

A no-jury exhibition is to be held in the Marshal Field & Co. galleries in October. Anyone will be eligible by payment of a small fee. Rudolph Weisenborn is president of the society, a name for which is still to be decided upon.

Mr. Weisenborn was one of the organizers last November of the "rebel" show held in the Rothschild department store, which was made up of 1,000 pictures rejected at the thirty-fourth annual exhibition of American paintings and sculpture at the Art Institute. The committee in charge of the display included Weisenborn, C. Raymond Jonson, Claude Buck, Ramon Shiva, Julian Macdonald and Carl Hoeckner.

In their announcement to the public at that time these artists expressed views applicable to the present situation. They said: "We do not believe in juries and this show is being hung not by a jury, but by the painters themselves. We want people to see our works and those that the Institute accepted and have hung there and to decide whether or not we, the radicals of art, are not the more stimulating to a development of art that will rival the scientific and commercial strides made by our country."

Olaf Brauner, Robert Eskridge, Karl Ouren and a long list of names not so well known, were represented in that show and will probably be identified with the new organization.

Most Art Schools Are in the West

The bulk of the art schools would seem to be in the Middle and Western States, according to statistics gleaned from the current volume of the "American Art Annual," which lists twice as many schools for Texas as for Maine, and twice as many for Utah as Rhode Island.

OLD MASTERS MAKE SUMMER EXHIBITION

**Nine English Artists, Including Gains-
borough, Constable and Hoppner, Are
Hung, With Others, at Ehrich Galleries**

Sixteen paintings by English, French, Spanish, Italian and Dutch masters of the XVI, XVII and XVIII centuries are hung for the June exhibition in the Ehrich Galleries. The English school is the most numerous, being represented by nine examples.

A notably handsome landscape by Constable is the "Back of Glebe Farm," the composition being divided by one of his stately trees with farm houses at the right and a sweep of landscape at the left, a glowing sky filling the background with gorgeous color. "The Ford" by Gainsborough is a dusky wood interior with enormous trees overhanging the stream in which horses with their riders stand, the whole being subdued in color. Third of these most impressive pictures in this vein is the "Landscape," by Barker, of Bath, a romantic composition with an overhanging rocky crag disclosing a vista of a wide valley through which a girl rides at the head of a flock of sheep.

Two bust portraits of Dr. Henry Whitfield and Mrs. Whitfield by James Northcote are admirable illustrations of his sound skill as a painter, the head of Mrs. Whitfield being handsomely decorative. Hoppner is represented by his portrait of Miss Home, called the "Girl with the Kitten," and Francis Cotes by two portraits of Henry, Lord Teynham, and Catherine, Lady Teynham, formal and stately works.

Goya's "Portrait of a Princess" is also a stately picture, softened by Continental graces of costume and air, the Spanish painter's subject wearing a Pompadour garb which lends itself admirably to her beauty and to her ornate head-dress, her many jewels and her very effective fan. The "Girl with Dog" by Paris Bordoni was probably a child of some very distinguished family, judging by her mature and gorgeous frock, but this does not affect the naive air which the painter gives her, the tiny spaniel peeping around the hem of her skirt adding to this note.

All these distinguished folk are worlds away from the mistress and maid in the charming, homely Dutch "Interior" by Brecklenkam, in which the copper utensils are painted with the brilliancy of this school, as is the wall of the room with its pictures flooded by soft sunlight.

Other pictures include a handsome flower study by J. B. Belin de Fontenay, a "Madonna and Child" by the Master of the Death of the Virgin, and an "Annunciation" by Jacob Cornelisz van Amsterdam.

Pictures by Ten Americans

Ten American painters are represented in the exhibition which the Ferargil Galleries are holding through June. Weir's portrait of Mrs. Corbett Ladd has the dignity and repose which are typical of his paintings of women. His "Sunset" shows the trees at the edge of the wood with their leaves a deep blue-green in the half light.

Carlsen's "Beech Woods" takes one into the very heart of the forest. Pale fresh green predominates with a glowing yellow light marking the passage of the sunlight in the background. Twachtman's boats at a dock have all the spirit and freedom of a quick sketch. His color has remarkable vitality, though quite subdued. "The Valley," by the same painter, interweaves exquisite blues and golds.

Thayer is represented by his "Lady in Green Velvet," a painting which embodies the finest qualities in the art of the great figure painter. Redfield's winter scene depicts a stream flowing through the snow, with bronze leaves still clinging to the bushes that fringe it. Davies' "Violence" handles its many figures with mastery. It is an abstract subject, which calls the imaginative faculty into play.

Eric Hudson's pictures of the sea were painted in the neighborhood of Monhegan. His boats ride through the waves in a way that both a sailor and an artist will appreciate. Broad free treatment and rich color are an important part of his art. T. W. Dewing is represented by a small portrait of a woman, and W. L. Lathrop by a deep-toned landscape, with a tree in a field at dusk.

Ancient and Modern Screens

The exhibition of old and modern screens at the Belmaison Gallery, John Wanamaker's, is full of contrasts. The antique screens are of paper. The modern ones are painted and, in the main, brilliant in color.

In Ethel Wallace's medieval, "Ballad of Life," the picturesque costumes of the day afford an opportunity for glowing hue. John Wenger ventures into the realm of fancy with his elaborately designed "Ship of Hope." Reginald Marsh's "Golf Course" is panoramic in its effect, and so is Watson Gordon's "Long Island Shore." Both of these artists find their

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subjects in the modern and the familiar, while Joseph B. Platt returns to a bygone day for his "La Route de Paris" and "When the Nancy Lee Is In." These two screens, however, are treated in a consciously naive manner that is quite modern. Victor White finds his inspiration in the Chinese, and Stewart Rheinhardt creates a screen for a play room. Robert Chandler contributes two "Decorative Screens" of charming design.

Several of the antique paper screens are similar to the elaborate wall papers we find in some of our early Colonial houses. Classical themes are frequent, including ruins treated in the classical style. One screen has a pastoral subject, in the conventional manner, and another is of the Indians as they were imagined to be by those who obviously had never seen them.

Buccini's Panels and Screens

Albert Buccini is holding a summer exhibition of flower paintings, screens and panels at the Hotel Majestic. One of the most interesting pieces is a black velvet screen with a sunset design painted in oil. Bright orange is used sparingly, with an effect of subdued brilliance that is very pleasing. Another screen is of brown leather adorned with a large vase of flowers painted in gold and bronze shades, the effect of the whole being harmonious and rich.

The most important of Mr. Buccini's textile paintings is a panel presenting the "Dance of the Nymphs." "Spring Congress" is characterized by the brilliant plumage of a great variety of small birds. Among the textile paintings is a pair of gray silk curtains with a design of flowers in which lavender predominates.

Many of the artist's oils are flower subjects, which he handles somewhat in the spirit of the XVIII century French painters. Some of these are very elaborate. Other favorite subjects are the peacock, lyre bird, doves and swans, which appear on both panels and screens.

American Artists in Paris

Another exhibition at the same galleries is of a privately owned collection of paintings, water colors, drawing and prints by members of the American Art Association of Paris. Twenty-nine artists are represented, each by one example. F. C. Frieske's "Dancer" is a small version of the boudoir scenes he treats so delightfully. Two Brittany Coast subjects are by M. Herter and Abraham G. Warshawsky, while C. E. Polowsky and J. B. Greene have both chosen the Luxembourg Gardens for their subject.

C. Burnside's "Red Cross Scene" is striking because it employs to much white without confusion. The white clad figures, against an intense blue background, are sketched with a great deal of spirit. Among the drawings are a moonlight scene in Brittany by P. C. Dougherty, and "Le Pont Marie Over the Seine" by H. W. Methven. R. F. Logan's "Old Church, Paris" is an etching of great refinement and clarity. Other etchers represented are E. T. Rosen, L. Pitts, P. Sawyer, and F. M. Rummel. Among the water colors, R. O'Connor's "Close of Day" is remarkable for its suggestion of radiance in the sky back of the clouds. Both exhibitions are to extend until the end of the month.

Modern Painters at Daniel Galleries

The diversity of interest among modern painters is emphatically proclaimed by the group of artists whose work is shown by the Daniel Galleries through the summer. The decorative scenes of Bellport and Westchester by Ernest Lawson with their pale, gleaming color, face a darkened portrait of a Spanish girl by Robert Henri. Quiet-toned, yet vibrating canvases by Maurice Prendergast, portray groups of people under the trees by the water's edge. There are Samuel Halpert's paintings of Paris, in which form is seen with a deep appreciation of inner qualities and outer relations.

Alfred Maurer's bright hued flower pictures seem to have recorded the vivid impression of

a second, in which color and form have remarkable unity.

Middleton Manigault's "Prison" has a spiritual almost psychic quality, which its rare definiteness and precision seem rather to heighten than destroy. Marsden Hartley's "Still Life" is full of those subtle dependencies of plane on plane which give to modern painting its scientific aspect. The same beautiful relation of parts is evident in Preston Dickenson's "Still Life" and Charles Demuth's factory towers.

Macdonald Wright's painting of flowers is an example of a consciously scientific use of color by which exceeding brilliance as well as unity is attained. There are two of those enigmatic heads of Derain's in which the whole character of some ancient and mysterious race seems to be embodied. Much more the expression of a definite personality is William Glacken's portrait of Kay Laurell.

Man Ray is represented by a sketch, whose little black trees against the snow are reminiscent of the Chinese, and Kuniyoshi shows a strange mixture of Oriental convention and his own individual unconvention in a singularly naive presentation of a cow in a field.

Officials and Society Folk View

Show at New York School in Paris

PARIS—Many leaders of French and American society in Paris attended a tea at the New York School of Fine and Applied Art, 9 place des Vosges, to inspect the rooms of the beautiful XVII century house and to view the exhibition of work done by the students. William M. Odom, director of the school, received, assisted by Mme. Morin, secretary of the institution, and the faculty: Grace Fuller, Jane Christian, Dorothy Dawes and Wanda Caton.

Among those noticed were Myron T. Herrick, American ambassador; Mrs. William K. Vanderbilt, Marquise de Vibraye, Jean Guiffrey, curator at the Louvre Museum; Miss Elsie de Wolfe, Dr. Paul Van Dyke, Mr. and Mrs. Sheldon Whitehouse, Mr. and Mrs. Edward Tuck, Mgr. Ceretti, the papal nuncio; Lady Duff Gordon, Frank Holman, Mme. François Carnot, McDougal Hawkes, Paul Steck, inspecteur-général des beaux-arts; Charles Holman-Black, Janet Scudder, François Boucher and Mr. and Mrs. Chatfield-Taylor.

Mrs. Farnham's Castle Memorial

Mrs. Sally James Farnham's sculpture, "The End of the Day," is to be emplaced on the grave of Vernon Castle, aviator, in Woodlawn Cemetery as a memorial to her first husband by Mrs. Robert Tremain, known as Irene Castle. The statue represents a nude female figure, seated with the legs drawn up under the body and the hands clasping the knees, the head bent down in an attitude of grief. The sculpture is to stand between the center columns of a classic colonnade.

Rehn Galleries Close for Summer

Frank K. M. Rehn has closed his galleries at 6 West 50th Street, and has gone to Magnolia, Massachusetts, for the summer.

CHICAGO WILL JUDGE ITS OWN ART SHOWS

Group of Members of the Society of Artists Headed by Oliver Dennett Grover Lose on Outside Jury Issue

CHICAGO—Members of the Chicago Society of Artists who sought to change the rules under which painters and sculptors have been exhibiting in the Art Institute were defeated at the society's last meeting. An out-of-town jury, to be headed by the director of the Institute, was disapproved of, and it was decided that Chicago artists were competent to award prizes.

Three of the five recommendations made by a committee of juries and awards, of which Oliver Dennett Grover, painter, was a member, were voted down. Mr. Grover was chairman of the jury of the last Chicago exhibition. The voting was particularly a victory for three members of the society who led the fight against the proposed changes: Emil E. Zettler, sculptor, and Gordon St. Clair and Carl Hoeckner, painters.

These members had issued a pamphlet attacking all but one of the proposals. Approval was given of secret balloting on paintings submitted for the exhibition. The pamphlet declared that Mr. Grover's dissatisfaction with the jury had dated from the last exhibition, when "the jury of twenty-one artists proved too courageous to be manipulated by even a particularly determined chairman."

The pamphlet characterized the proposal for an out-of-town jury as "a good way of visiting contempt upon your city; a confession of Chicago's inability to manage fairly and efficiently a matter of no great importance or difficulty."

A proposal to limit the jury to fifteen members was voted down; and the rule that artists must have exhibited at least twice in five years to be qualified to vote for jurors and to be eligible for service on the jury was also disapproved. Approval was given to the installation of the art exhibits by the director of the Institute.

Kent to Paint Tierra del Fuego

Rockwell Kent has started on a trip to the furthestmost part of South America. He plans to paint Tierra del Fuego. Mr. Kent returned not so long ago from a journey into Alaska, where he painted some striking pictures of that country. The artist has chosen to make the first part of the trip as a foremost hand on the American freighter Caracoe. He will leave the boat at Punta, Straits of Magellan. From Punta he will make arrangements for the remainder of the trip. The climate in that section of the country will be practically that of mid-winter, so painting conditions will be most rigorous.

Exhibition of Old Masters

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\$950,000 PROVIDED FOR "ALTMAN WING"

New York City at Last Appropriates Money to Comply with Wishes of Famous Donor to Metropolitan Museum

An appropriation of \$950,000 for the completion of the south wing of the Metropolitan Museum of Art was voted by the Committee of the Whole of the Board of Estimate and Apportionment of the City of New York on June 7 and an additional appropriation of \$50,000 was voted to provide for exhibition cases and other equipment made necessary by the growth of the museum.

This appropriation enables the trustees of the museum to meet the conditions of the Benjamin Altman bequest of the Altman collection, which required that permanent quarters be provided for its installation. The south wing, one floor of which was to be set aside for the collection, was begun before the war but has never been fully completed.

President Robert W. De Forest, of the museum, said that it would take several months to complete the interior of the south wing but when it is finished and the collection transferred there everybody will have an opportunity to see its beauties in adequate surroundings.

Degree Conferred on Mrs. Whitney

The degree of Master of Arts was conferred on Mrs. Harry Payne Whitney by the New York University at the annual commencement exercises on June 7. The honor was bestowed on the artist as "interpreter in sculpture of the American character as it found expression, regardless of rank, in the great war for the freedom of the world; and patron and friend of many who in the face of difficulty are making for excellence in artistic production."

Mucha Still Working on Slav Series

PRAGUE—Alphons Mucha is still working in his studio on a series of twenty large decorations illustrating the history of the Slav. He has already spent eleven years on them and thinks it will require three more to complete them. Ten of them have been exhibited in the United States.

John Gregory Weds Miss Crosby

John Gregory, sculptor, and Miss Katherine Van Rennselaer Crosby, daughter of Mrs. Frederic V. Crosby of No. 1219 Madison avenue, were married on June 7 in New York City. Arthur Crisp, mural painter, acted as best man.

GIVES INDIANAPOLIS PICTURE-BUYING FUND

James E. Roberts' Bequest of \$95,000 Provides for Purchases for Herron Institute, None to Cost More than \$3,000

INDIANAPOLIS—A picture-purchasing fund of \$95,000 has come to the Art Association of Indianapolis as a bequest from the late James E. Roberts, retired business man and millionaire.

The will stipulates that the fund is to be used in the purchase of oil paintings and water colors for the permanent collection of the John Herron Art Institute, no one of which is to cost more than \$3,000. The inscription, "Presented by James E. Roberts," is to mark each picture and the collection is to be kept on display in one of the Institute galleries which shall be set apart to hold "The James E. Roberts Collection."

Mr. Roberts was a member of the Art Association, but was never actively connected with its interests, and the announcement of the gift came as a surprise to museum officials. The Art Association of Indianapolis is one of many beneficiaries. The others include the Indianapolis Foundation, an institution organized six years ago to administer gifts for the relief of the poor, the sick and the aged, and for educational and philanthropic work.

House of Commons Talks of "Blue Boy"

LONDON—"The Blue Boy" has been the subject of a question in the House of Commons, where it was suggested that the chancellor of the exchequer should have levied on it for the nation some sort of charge. From the general attitude adopted on the matter it seems unlikely that a duty on picture sales will be instituted.

Orange Selects Jaegers' "Victory"

ORANGE, N. J.—The committee in charge of the selection of a war memorial for Orange has decided upon the equestrian statue by Albert Jaegers, which represents Victory on a war steed unfurling the flag, Victory being depicted as a second Jeanne d'Arc. Funds are being raised for its purchase.

Partridge's "Pocahontas" Unveiled

RICHMOND, VA.—William Ordway Partridge's bronze statue of Pocahontas was unveiled with appropriate ceremonies at Jamestown Island on June 3. It was presented by the Pocahontas Memorial Association to the Association for the Preservation of Virginia Antiquities.

ARTIST "VETS" PLAN A CLUB AND SCHOOL

Society Which Held Its First Exhibition in Chicago Last Winter Extends Its Scope, Aided by Artists and Others

CHICAGO—The Veterans' Society of Artists, started late last year by a few disabled soldiers who were studying at the Art Institute, and which had its first exhibition and sale of works by members at the Congress Hotel during Christmas week, has announced plans for the extension of its activities. A banquet was held at the Aviation Club to which all veterans, either of the World War, the Spanish War or the Civil War, were invited, and there was a large attendance.

L. E. Wilcox, president of the organization, says that many persons prominent either in art or in other fields have promised their support. Leopold Seyffert, portrait painter, is instructor for the veterans, and De Forrest Shook, Audubon Tyler and others have volunteered their services as teachers.

Robert B. Harshe, director of the Art Institute, Lorado Taft, Glen C. Sheffer, president of the Palette and Chisel Club, and Mr. and Mrs. G. A. McKinlock are among those who have volunteered to help the veterans. Among the art dealers who gave assistance to their first show were J. W. Young, W. V. O'Brien and E. S. Barrie.

The plans of the club for the future include rooms, which are now being arranged for, in which students and artists can study. Models, with furnishings and general equipment, will be provided, and artist materials will be supplied to the members at discount prices.

"Our plan affords a chance for art students who are veterans to learn what they are best fitted for, by having the association of artists, working in all the mediums and fields of the art world," said Mr. Wilcox. "Our plan further affords an opportunity of establishing within the United States an art commission, for the veterans occupy a particularly advantageous position with the United States Government."

Two Chantrey Bequest Purchases

LONDON—The purchase by the Chantrey Bequest of "Summer" by Philip Connard sets the academic seal of approval upon the work of this painter. His is painting of an extraordinarily sure kind, knowing its aims and exactly how to attain them. Another purchase is that of a bronze head of Cardinal Manning by the late Havard Thomas, whose memorial exhibition is now on view at the Leicester Galleries.

BURNE-JONES WEAVE FOR DETROIT MUSEUM

G. C. Booth Presents the Institute with a Tapestry Designed by the Artist, Valued at \$10,000—Still to be Woven

LONDON—Through the generosity of George C. Booth, of Detroit, the Detroit Institute of Arts is to be the recipient of a tapestry illustrating "The Passing of Venus," to be woven at the famous Morris looms at Merton Abbey, the estimated cost of the work being \$10,000.

The cartoon for the tapestry was the work of Sir Edward Burne-Jones. A previous tapestry was woven from his design by these looms but it was destroyed by fire at the Brussels International Exhibition in 1910. It was the largest and, in some respects, most beautiful tapestry woven at Merton Abbey up to that time. The original cartoon has been on exhibition with other works by Burne-Jones in the Victoria and Albert Museum, but has now been withdrawn by the Morris looms in preparation for weaving the new tapestry for Detroit.

Americans in Paris

Frederick Frieske has left Paris for his country place at Calvados, France, where he will spend the summer.

Matilda Brownell, who has been in Constantinople, is just returning to Paris.

Jane Poupelet is working in her Paris studio on some charming nudes, which New York may see soon. She is now represented in four American Museums: the Metropolitan, Brooklyn, Buffalo and Detroit, and also at the Luxembourg in Paris.

Jane Peterson, who arrived in Paris early in May, has gone to Czechoslovakia to paint.

Paul Manship is working in his Paris studio on portrait commissions.

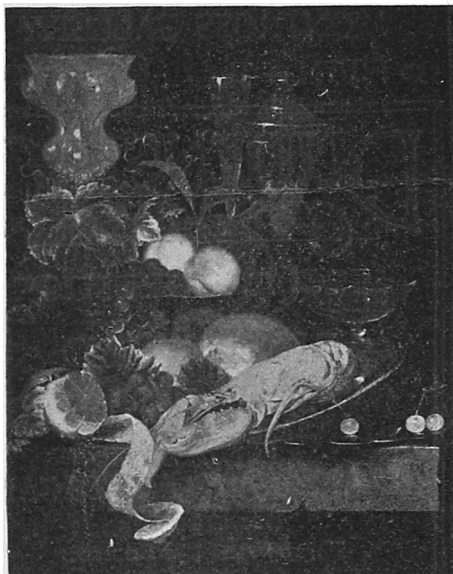
Louis Ritman, who was awarded a prize at the spring Academy, New York, has gone to Giverny, France, for the summer.

Mrs. Stanford White, who has always taken much interest in the artists and students of the Latin Quarter, is sailing for New York soon.

Janet Scudder, after a short visit to London, has returned to Paris. She is painting still life and flowers.

Paul Dougherty is working in his Paris studio on nudes and decorative compositions. He will soon start on a motor trip through the South of France and Italy, where he plans to do water colors.

Charles Thorndike, painter, who resides habitually in Paris, has been holding an exhibition there. He intends paying a visit to the United States in August.



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PASS BILL TO SEIZE SARGENT 'SYNAGOGUE'

Massachusetts House Members Vote to Remove Famous Boston Library Mural—Reason Is Called a Subterfuge

BOSTON—By the passage of a bill in the House of Representatives for the removal of Sargent's painting, "The Synagogue," from the wall of the Public Library, the issue is raised as to whether a lawmaking body can decide on the fitness of a work of art. By an overwhelming vote the House passed to be engrossed the measure for the taking, by right of eminent domain, for educational purposes, the much-discussed mural, and its removal "to an educational institution for study as a work of art."

Only one member, Representative Hull, of Leominster, opposed the bill, which was passed by oral vote. He declared that the professed purpose was "a subterfuge." The painting has long been the subject of attack on the ground that it depicts the decline of the Jewish religion. In the debate Representative Gilbert was loudly applauded at the conclusion of an appeal for the bill. He declared that it was "un-American to tolerate a painting constituting a serious reflection upon the religion of thousands of Massachusetts citizens."

John Singer Sargent, creator of the mural decorations in the Boston Museum of Fine Arts as well as those in the Public Library, returned to the United States a few weeks ago, but he has not appeared publicly since except to visit a local artist's exhibition.

One of the local papers asserts that Mr. Sargent, who is at the Copley-Plaza Hotel, "made it known through a friend that no reflection on the Jewish race was intended" by his famous mural decoration, and the paper adds that the painter "evidently is not disturbed by the legislative action."

Following the action of the House on Monday, Senator Monk, of Watertown, introduced in the Senate on Wednesday afternoon an order calling for a Supreme Court opinion as to whether the measure is constitutional.

Artists say that to remove the "Synagogue" would destroy the unity of the great series devoted to Judaism and Christianity. When the last two panels of the "Triumph of Religion" in the corridor of the upper floor of the Library were installed in 1919, it was seen that Sargent had chosen as his subject a motive which was commonly used in the Christian architecture of the Middle Ages: the contrast between the "Church Triumphant" and the "Synagogue Defeated." Whether judiciously chosen or not, the subject was historically correct. It belonged logically in the series.

On the right hand the painter represented the medieval church in the form of a happy looking female figure, in the garb of a nun, seated on a conventional throne, with the chalice of the Eucharist in the right hand and with the Host in a monstrance in the left hand. Between the knees of the Church the artist depicted the form of the wounded Christ, the figure mostly covered by the ample folds of the Church's robes.

On the left hand Mr. Sargent worked out with equal care and thought the familiar conception of a Judaism which succumbed to a new order in religion. This, as has been said, was a very usual theme among the painters and sculptors of six and seven hundred years ago. It was then understood to be good publicity in behalf of Christianity. Mr. Sargent in continuing his historical series took over this motive and amplified it with a representation of "The Synagogue" as a despairing woman, gray of hair and tragic of countenance, who sits upon the worn and broken steps of a devastated temple. Her eyes are blindfolded—a convention in medieval art whenever the synagogue was presented. She is losing her crown. About all she has saved from the wreck and ruin is a broken sceptre and the tables of the law. As the guide-book of the library expresses it: "The picture presents the loss of dignity and of empire through loss of vision, which was the medieval idea of the fate of the Jewish religion."

F. W. Coburn, art critic of the Boston Globe, writing of the controversy said:

"The unveiling of these contrasting pictures of Christianity triumphant and Judaism defeated came at a time in the world's history and at a place a bit unfortunate for their acceptance as merely a great artist's playing with historical themes."

"It is, of course, a fact that the Jewish religion is far from being a dead one, in Boston or anywhere else in Christendom. A few minutes' walk from the Public Library might convince any one of that fact. Synagogues of the Back Bay and the suburbs are as well attended and prosperous looking as any of the churches of this neighborhood."

Opposition to removal of the "Synagogue" is likely to come, if at all, from members of the artistic professions—opposition, that is to say, on other than legal grounds, which is an affair for the trustees and the Art Commission.

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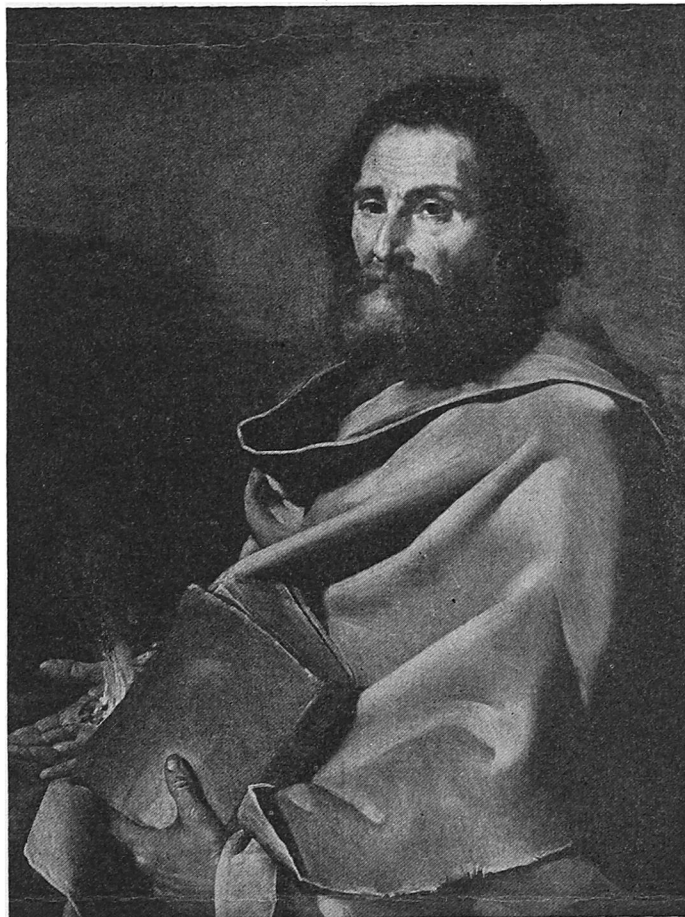
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Artist-Veteran Wins \$5,000 Prize

From Chicago Tribune for a Mural

CHICAGO—The Chicago Tribune has awarded a \$5,000 prize for the best mural decoration for its news room to Paul Cross Chapman, 24 years old, an ex-soldier. Chapman has had little art training. The Tribune says the artist's work expresses the "spirit of the press, that compound of speed, truth, courage and printer's ink."

One scene depicts the Tribune editorial room of years ago, with an old stove, about which are gathered Joseph Medill, Abraham Lincoln and others, while a lantern hangs from the ceiling. The other represents the famous Zenger trial in the eighteenth century, when Peter Zenger was acquitted of libel and the first "free speech, free press" decision in this country was rendered.

Macon Buys a Foster, Seeks a Ryder

MACON, GA.—The Macon Art Association is negotiating with Chauncey F. Ryder for the purchase of his painting, "Topefield Green," which was the subject of much favorable comment during a recent exhibition here. A picture by Ryder and one by Ben Foster will form the nucleus of a permanent collection.

Rembrandt's "St. Paul in Prison"

Stolen in Stuttgart—Reward Offered

STUTTGART—A well-known Rembrandt painting, "St. Paul in Prison," valued at 5,000,000 marks, has been stolen from the Government Art Museum here. A reward of 50,000 marks has been offered for information leading to the identification of the thief and the return of the painting.

The stolen painting is an early work of Rembrandt and is dated 1627.

Kansas City Acquires a Bouguereau

KANSAS CITY—Bouguereau's "The Girl with the Distaff" was presented to Kansas City's art museum of the future by Mrs. W. A. Knotts in memory of her father, the late Charles O. Tichenor. The picture was sold through the Findlay Galleries. It now hangs in the Public Library. It was painted in 1873, the model being Elizabeth Gardner, the American girl who afterward became the artist's wife.

Davidson Makes Genoa Portraits

Jo Davidson, sculptor, has returned to his Paris studio, 15 rue Masseran, from Genoa, taking with him several portrait busts of members of the conference and a number of sketches.

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GOOD PRICES RULE AT PARIS ART SALES

Total of 2,327,510 Francs at Auction
of Sussmann Collection, 60,000 More
Than Asked—English Picture Highest

PARIS—The sale of the beautiful collection formed by the late banker, M. Alfred Sussmann, brought a grand total of 2,327,510 francs, 60,000 more than the prices asked. Compared with recent sales in other countries, this one proved that Paris still has the upper hand in the art market.

The largest price happened to be given for an English picture, a pastel by John Russell of Lady Henrietta Cavendish at the age of 5 years, for which 40,000 francs had been asked and which fell at 105,000 to Mr. Stettiner, against MM. Meyer, Founas, Jonas, Jacques Seligmann and André Schoeller. Another child-portrait by the same artist and dated the same year (1790) fell only at 40,000 francs. Mr. Stettiner also bid successfully for the Perronneau pastel portrait of M. Duperel, which fell at 36,000 francs.

The two little pictures by Lavreince, the French artist, "L'Ouvrière en Dentelles" and "Le Déjeuner en Tête à Tête," rose to 48,000 francs the two. These pictures were sold at 4,000 francs in 1889, 7,825 in 1910, and 25,000 in 1911, when only 8,000 had been asked for them. Similarly the Perronneau had only fetched 8,100 francs in 1905. Two pictures by Eisen the elder fell to a bid of 26,200; an Albert Cuyp, "Cock and Hen," 9,400; "Soldiers and Vivandières," by Pater, 25,000; "La Rixe," by Jan Steen, 20,100; a picture attributed to Hondecoeter, 4,000, and "Une Vestale," by Mme. Vallayer-Coster, 25,100.

For the XVIII century prints some of the prices were as follows, in francs: Debucourt: 15,100, 8,100, 5,100; Bartolozzi after John Downman, 7,600; Janinet: 4,000, 4,800, 12,100 (this last after Lavreince); F. D. Soiron after Georges Morland, 17,200; Macret after Vigée-Lebrun: 3,000.

Among the XVIII century water colors and drawings: Cosway's "The Two Sisters" brought 12,050 francs; Le Guay's "Portrait of a Man," 9,100; Swobach, alias Fontaine's "Entrance Into Paris of Prisoners of the Allied Armies" (March 9, 1814), 7,200.

Among the XVIII century sculpture: Houdon's Bust of Buffon brought 25,000 francs; Pajou's terra cotta bust of a woman, 22,000; De Fernex's presumed portrait of Princess Béthune, 26,500. In the sale of modern paintings and drawings: Jongkind's "Winter in Holland" brought 32,000 francs; Degas' pastel, "Femme à sa Toilette," 13,500, or 3,500 less than in 1918.

The furniture, ornaments, objets d'art sold for good prices. A Beauvais Louis XV tapestry after Boucher, forming part of the set "Fêtes Italiennes," entitled "L'Automne ou la Chasse," fell at 162,500 francs to Mr. Stettiner against MM. Paulme and Jacques Seligmann. The same beautiful piece had realized only 77,000 francs in 1908. A Brussels Régence tapestry after Teniers fell to M. Jansen for 60,000. A Louis XV overdoor in Aubusson fetched 22,000 francs from a private collector.

A screen in Savonnerie, Régence period, illustrating the fables of La Fontaine, fell at 50,000 to MM. Pauline and Jacques Seligmann. A Gobelin screen fetched 35,000 francs. A set of Salon furniture by Jacob, with very fine tapestry, fell to a private collector for 58,000. A Louis XVI commode, signed Delorme, which sold at 14,000 francs in 1907, fell at 56,000, 30,000 having been the price asked.

Two marqueterie Louis XV bed-tables fell at 52,000 francs against 20,700 paid in 1913, and 71,000 francs was the price MM. Pauline and Jacques Seligmann paid for two statuettes in china mounted in bronze, Louis XV period. They realized 25,000 in 1905. Two celadon Kien-lung jars fell to the same firm for 24,000 francs.

The Baillehache collection put up by Me. Lair-Dubreuil and Mr. Hector Brame realized a total of 221,720 francs. The set of 56 illustrations to La Fontaine by various artists: Clairin, Delaunay, Duez, Ferrier, Gervex, Harpignies, Jacquet, Lami, Ziem, et al., fetched 34,500 francs. A picture by Th. Rousseau, for which 8,000 francs had been asked, and which sold for 1,500 in 1898 and 19,100 in 1920, fell at 20,000. The subject was the town of Thiers. Another picture by the same realized only 7,900. A Sisley, "Le Pont de Moret," fell at 13,150. "Le Pêcheur" by Corot brought 14,100 francs.

—M. C.

£33,300 FOR BOOKS AT BURDETT-COUTTS SALE

Cream of the Library Goes to Two Americans, Rosenbach and Sessler—The Former Saves £2,500 by Exchange

LONDON—From May 15 to 17 Messrs. Sotheby sold the library of the late Baroness Burdett-Coutts at 34-35 New Bond street. America was represented by Mr. Charles Sessler, of Philadelphia, and Mr. Philip Rosenbach, brother of Dr. A. S. W. Rosenbach, of Philadelphia and New York, to whom the cream of the library fell. Mr. Sessler purchased the majority of the first editions of Charles Dickens, and made a heroic, but unsuccessful attempt to secure the series of six hundred letters written by him to the Baroness Burdett-Coutts. These fell to Mr. Barrett at £2,150. Mr. Rosenbach's purchases comprised:

The Daniel first folio of Shakespeare, £8,600; the Sheldon first folio, £5,400; Shakespeare's "Poems", first edition, in original sheep binding, £1,400; the fourth folio, £200; the Malone edition of Shakespeare's "Plays and Poems," 1790, £300; an album, containing autograph letters and contemporary prints of Swift, Hughes, Pope, Dr. Johnson, Garrick and Goldsmith, £550; a collection of drawings, engravings and playbills of Garrick and his theatrical contemporaries, £400; Garrick's autograph manuscript of his epitaph on Hogarth, £76; "Le Pâtissier François," 1665, £165; the autograph manuscript of Pope's "Pastorals," £700; Matthew Prior, "Poems on Several Occasions," 1718, £115, and Dickens' autograph manuscript of "The Haunted Man," £3,700. Among the Janina manuscripts, brought by Baroness Burdett-Coutts from Janina in 1870, the New Testament on vellum realized £150 and the New Testament Codex, £205; the bulk of these manuscripts was bought by Mr. Wilfrid de Voynich.

The following are some of the other important lots:

Alken, "National Sports of Great Britain," £150; "Greek Anthology," 1494, £260; Audubon's "Birds of America," £600; De Bry, "Voyages in Latin and German," £560; Hafiz, "Diwan," a Persian MS. on 163 leaves, £800; J. B. de Laborde, "Choix de Chansons Mises en Musique," 1773, £225; John Milton, "Poems," 1645, Alexander Pope's copy, £105; "The Passionist," 1570, £102; Carolus Verardus, "De Insulis Nuper," 1494, £165. Total sum, £33,300.

The rate of exchange is likely to cause an even greater exodus of art treasures to America than would have ordinarily been the case this summer. It is estimated that when Mr. Rosenbach concluded his £30,000 purchases at this sale, he saved a clear £2,500 on the deal.

On May 18 Messrs. Sotheby sold the collection of choice modern engravings of the late Sir Edward F. Coates, Bt., M. P. for £7,703.

On May 19 they sold snuff boxes, bonbonnières, miniatures and objects of vertu, the property of Sir Edward Marshall Hall, K. C. The total of £9,025 was realized. The largest single sale was that of a Sèvres bonbonnière, painted by Dodin, after Boucler. It was sold to S. J. Phillips for £4,000.

Christie's Sell Pictures by Corot and Israels and Other Art Works

LONDON—Pictures and fine drawings sold by Christie's from the collection of the late Lord Mount-Stephen and others resulted in the following sales, among others:

"Une Jeune Fille en Promenade," J. B. C. Corot (Couréan), £3,150; "Claude Duval," W. P. Frith (Sampson), £414; "Pan-cake Day," Josef Israels (Mitchell), £997; "After the Duel," M. de Munkacsy (Sampson), £420; "A Ford in the New Forest," J. Stark (Gooden & Fox), £409; "At Equiem," J. C. Cazin (Doyle), £399.

Modern pictures and drawings were sold from the Walter F. Morice collection. Some of the most important sales were:

"Lancaster," Copley Fielding (Sampson), £472; "On the Lagoons, Venice," Birket Foster (Agnew) £504; "Returning to the Farm," Birket Foster (Gooden & Fox), £430; "St. Agatha's Abbey, Easby," J. M. W. Turner (Agnew), £441; "Highlanders," Peter Graham (Connell), £472.

Porcelain and objects of art from the collection of Major the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin, and decorative furniture and tapestry from the collection of the Rt. Hon. The Countess of Portsmouth and others brought good prices. Important sales:

Pair of Chelsea figures of porcelain woodpeckers (Amor), £283; Chinese famille verte bowl (Charles), £336; suite of Louis XVI furniture (E. Phillips), £588; pair of Louis XV marqueterie commodes (Seligmann), £1,522; an Adam marqueterie commode (Lennygon), £577; English marqueterie commode (Pawsey & Payne), £367; set of seven panels of Flemish tapestry (Fisher), £861; five panels of Flemish tapestry (Curtis), £1,365; four panels of Flemish tapestry (Curtis), £525; pair of Louis XV marqueterie commodes (H. J. Simmons), £3,465; old English lacquer cabinet (Mallett), £283; six Queen Anne walnut chairs (Withers), £378.

Auction Calendar

Walpole Galleries, 12 West 48th St.—A New York collection of books on literature, history, and European and Japanese art, afternoon of June 16.

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ART AND GOVERNMENT

At the recent annual convention of the American Federation of Art, Henry White revived the proposal he had made under similar circumstances six years ago, that our Government should establish a Department of Art, the head of which should be able to coordinate art and industry and who should rank, if not with the Cabinet officers, at least directly after them. Mr. White alluded to his former speech advocating this plan and said that in the interval he had been strengthened in his conviction that such a department is not only needed but is inevitable.

The experiences of such European countries as France and Italy with art ministries are of sufficient lengths of years to demonstrate the value of such governmental departments and, incidentally, to show their weaknesses, these last being political and human errors inevitable in all government bureaus.

There have been a sufficient number of illustrations of government taking an active part in art affairs, to a limited extent both in Great Britain and the United States, to show the advantages of the greater art activity that would come with the creation in our government of a Department of Art. An international exposition in Paris awakened the British government to the needs of developing the nation's industrial arts, its extensive system of industrial art schools being a definite result. Our establishment of the Fine Arts Commission in Washington has demonstrated the worth of the idea, and all municipal efforts in this line have been of inestimable benefit to city and nation alike. No one has ever pretended to assess in dollars the value to New York City of the steady growth of the monumental splendor of our great buildings, our parks and our art museums. But he would be lacking in common sense who fails to realize their enormous powers of attraction for visitors. And it is Art that has made them what they are.

There was a time when our Department of Agriculture was regarded as something of a national governmental joke, but everyone realizes now what it has done for agriculture in general and the farmer and the people in particular. A Department of Art would probably be regarded much in the same light by the cynical element in our country at first, but that it would soon make itself felt for good in the national life is a foregone conclusion. That the country needs such a department, or at least a bureau in one of the existing departments with adequate powers, is very evident. Where art and industry are now struggling to get together, such a department or bureau could coordinate these efforts and make them a united whole.

This department or bureau can be established if the art organizations of America will join together in one concerted effort. Their numbers are sufficiently great, their memberships so numerically impressive, as to impress Congress with the force behind this demand if they will

only unite in presenting it. But without united action, Mr. White's will go for naught. It is up to the art associations of America to establish a Federal Department of Art.

AN "ARID WILDERNESS"?

From the time when the late J. Pierpont Morgan began absorbing British private art collections and libraries en bloc, to be followed in this practice so far as libraries were concerned by Henry E. Huntington, the English art world has been deeply concerned over the passing from the British Isles into permanent possession in the United States of many of its greatest art and literary treasures. Sporadic attempts have been made by the British press and by individuals to devise some means whereby this outflow might be stopped, but up to the present few of these have succeeded, and then only in rare instances of individual Englishmen outbidding American buyers in the auction rooms in London.

In spite of the inevitable regret that has been expressed over the loss of these treasures, the British spirit of fair play has always been conspicuous in all discussion of the prizes obtained by American art collectors. And in view of this it is very surprising to read the shrewish note in some comments made by Sir Alfred Mond, chief commissioner of works, at the annual meeting of the National Arts Collections Fund in London during a discussion of the question of the British government making appropriations to buy works of art to prevent them from being taken out of England.

Sir Alfred Mond stated that the nation was too poor to take any action in making appropriations for such a purpose at this time. Then he added:

"America is a somewhat arid wilderness from an artistic point of view and it is easy to understand why there are so many public spirited people there able and willing to pay large sums to supply the people with the means of artistic education. Nearly all the great collections which have been formed in America have been given or will be given to national museums, a fact which may induce us in time to visit America to study them."

We hope that Sir Alfred may be induced to come over and visit us in our "somewhat arid wilderness" of art even before all the British treasures privately owned in the United States go into national museums. He is certain of having the privilege of visiting such artistic and bookish oases in our dry wilderness as the Morgan Library, the Frick mansion, the Widener home with its famous English paintings, and also that of Henry E. Huntington where the "Blue Boy" and the "Tragic Muse" hang together. He will find copious moisture and plenty of signs to relieve and guide him. America has become an art loving country. If Sir Alfred will come over at once he will probably have such a delightful time that he will regret his tactless comments on *American enterprise* and *American ambition to have the best art treasures in the world*.

Buffalo Fine Arts Academy Buys

Pictures by Volk, Foster and Platt

BUFFALO—The directors of the Buffalo Fine Arts Academy have bought three notable pictures for the permanent collection of the Albright Art Gallery. They are Douglas Volk's portrait of Lincoln, "Winter Landscape," by Charles A. Platt, and "Neath Clouded Skies," by Ben Foster. All the artists are Academicians. The pictures are now hung at the gallery as part of the annual display of contemporary American art.

The portrait of Lincoln is a powerful work, showing the President seated, with a folded letter in one hand, and the face revealing both the strength and gentleness characteristic of Lincoln in the days of war. It is painted against a blue-gray evening sky.

Obituary

EMERSON McMILLIN

Emerson McMILLIN, banker and art collector, died in his home in Mahwah, N. J., after a two days' illness of pneumonia. He was born in Ohio in 1844 and after serving with distinction in the Civil War was engaged in the iron and steel business in Ohio. He established the banking house of Emerson McMILLIN & Co. in New York City in 1891, when he began to form his famous collection of paintings. These were sold in 1913 for \$442,395, the "Orpheus and Eurydice" by Corot bringing \$75,000. For several years he contributed the \$100 Emerson McMILLIN landscape prize to the annual exhibitions of the Association of Women Painters and Sculptors. He is survived by a son and three daughters.

Bitter Jest, Bitter Jester



AUTOLYCUS, U.S.A.

UNCLE SAM. "NOW, THAT'S REAL DISAPPOINTING. I'D SET MY HEART ON THAT SKELETON."
 SHADE OF SHAKESPEARE. "BUT ALL THE SAME I SHOULD FEEL MORE COMFORTABLE IF IT WAS INSURED."

Mr. Punch of London has at last awakened to American enterprise in capturing so many of England's greatest art treasures, and in his humorous weekly he printed the above cartoon in which Uncle Sam is represented as "Autolycus, U. S. A." As all Shakespeare lovers

know, Autolycus of the "Winter's Tale" is a rustic picker up of "unconsidered trifles," the application being characteristic of Punch's traditional viewpoint towards the United States, a sarcastic gibe at the inferiority of our actions in relation to England.

Studio Gossip

Emile Walters will teach landscape painting and metal work at the Pennsylvania State College this summer. He is represented in the International exhibition at Carnegie Institute by a typically American picture, "Early Autumn," awarded the Goodman prize at the Chicago Art Institute in 1921.

On Sunday last, at her studio in the Rodin Building, Miss Helen Benson, a young singer, gave a reception and tea to show a recently completed portrait of her by May Fairchild. The portrait was much admired for its character, likeness and arrangement. Miss Astrid Tyelde, sister of the sculptor, Paul Tyelde, sang several songs.

Hilda Young, of Columbus, will spend the summer abroad with Professor Philip H. Ellwood's party. She will study the art and architecture of Southern Europe, remaining in Italy longer than in any other country.

Oscar R. Coast expects to spend the summer sketching with friends in the Catskills or Adirondacks. Mr. Coast will return to his home in Santa Barbara, Cal., in the fall.

Philip Little did considerable water color painting on a recent trip to Jamaica and reports that medium very sympathetic to the atmosphere and scenery found there.

John F. Braun, president of the Philadelphia Art Alliance, and Mrs. Braun will sail in the near future for Europe. They will spend the summer motoring through France and Switzerland.

Leopold Seyffert has taken a chateau in Switzerland for the summer. An exhibition of his portraits in oil and charcoal is being held at the Minneapolis Art Institute.

W. G. Kriehoff recently sold two of his imaginative landscapes entitled "Morning" and "Evening." He expects to spend the summer painting in the Virginia mountains.

Mary Townsend Mason, who won the Mary Smith prize at the Pennsylvania Academy, will spend part of the summer sketching in Brittany.

Elmer Schofield, who is spending the summer in England, is planning to hold a large exhibition in London late in the season.

Orlando Rouland is leaving on June 15 for his studio, the "Look-out," at Marblehead, Mass. He will make the trip in his thirty-foot motor

boat, the "Oom John," which was formerly owned by the late John Burroughs, his personal friend.

Lazaar Raditz's portrait of Dr. Walton Clark, shown at the Pennsylvania Academy exhibition, was presented to the Franklin Institute at a recent meeting. Mr. Raditz is at present finishing a large portrait of Louis Walther and another of Henry La Barre Jayne, which is being painted for the University Club. Mr. Raditz will spend the summer in Maine.

Irving Wiles will spend the summer at his home in Peconic, L. I.

Grace P. Noxon sailed June 6 on the Mauretania for travel and study in France and England.

Heppie En Earl Wicks has recently finished a portrait of the poet, May Riley Smith. Miss Wicks' canvas, "A Venetian Palace," has been purchased by Lawrence Chapman.

Bertha Baxter has closed her studio at 47 Gramercy Park and gone to Sumac Lane, East Gloucester, Mass., her summer studio, where she is busily at work preparing for an exhibition to be held there in the near future.

Elizabeth Gowdy Baker, accompanied by her husband, Daniel B. Baker, recently sailed for Europe, where she will remain for five months, traveling in France, Italy and Spain. Among the portraits which Mrs. Baker did this winter are those of Mrs. Joseph C. Thomas, of Cincinnati, and Mrs. James Brown Bell, of Toledo, Ohio.

Joseph Pennell has sailed for Europe, to be absent several weeks.

R. Sloan Bredin has recently completed a portrait in which landscape plays an important part.

Richard Kimbel is going to Banff, Canadian Rockies, to paint for the summer.

Susan M. Ketcham has rented her Carnegie Studio and gone to her home at Ogunquit for the summer.

Jere Raymond Wickwire is in Cortland, N. Y., where he is painting some portraits. He expects to hold his first one-man show at the Babcock Galleries early next season.

Louis Betts, who is now in Chicago, is planning to spend the latter part of the summer in California.

Harriet Blackstone has returned to her Chelsea Studio from Chicago, where she has executed a number of portrait commissions.

Edward A. Bell is now at his home, "Bell-Buoy" in Peconic, where he will spend the summer.

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PHILADELPHIA

The Cenacolo Leonardo da Vinci, 404 South Broad Street, Philadelphia, is holding its first exhibition. Oil paintings by Chevalier G. d'Andrea, of Rome, are being shown. Chevalier d'Andrea is now visiting the United States. Among the thirty-six canvases there are still lifes, portraits, nudes, and landscapes, some in the old, fine method of precision and line, but most of them in a bold manner.

When the student exhibition at the Academy ended June 2, the permanent collection was hung for the summer. Arrangements have been made with the Society of the Sons of St. George of Philadelphia to let the full-length of Queen Victoria by Thomas Sully stay on exhibition all summer.

At the McClees Gallery there are two exhibitions, one of water colors by George Elmer Browne, and one of oils by A. H. Gorson. Mr. Browne's work will be on exhibition all summer but that of Mr. Gorson is up only for the month of June. Mr. Gorson's showing is mostly of Pittsburgh and New York riverscapes, about which there is a soft atmosphere general to them all, but in those of the smoke and chimneys and furnace-glazes of Pittsburgh there is also much imaginative charm. One painting, called the "Carnegie Mills," has been sold to the Carnegie Institute. An oil painting by George Elmer Browne, called "Sottmarina," has just been bought by Morris Saul for his country house. Mr. Saul was formerly a law partner of the late J. G. Johnson.

The summer exhibition at the Art Alliance opened June 7 with the following artists exhibiting: Charlotte Harding Brown, Mary R. F. Colton, Colin Campbell Cooper, George Walter Dawson, Blanche Dillaye, John J. Dull, John R. Frazier, H. Giles, George Harding, Alfred Hayward, W. A. Hofstetter, Francis McComas, David B. Milne, Catherine Wharton Morris, Frederick Nunn, Thornton Oakley, Joseph Pennell, Herbert Pullinger, Birger Sandzén, Alice Schille, Jesse Wilcox Smith, F. Walter Taylor, Fred Wagner, Charles H. Woodbury, M. W. Zimmerman and Henry B. Snell. —E. L.

Rochester

At the Memorial Art Gallery on June 8 there was opened an exhibition of oil paintings, water colors, woodcuts and lithographs by Birger Sandzén, and a group of paintings from the collection of Mrs. George Marston Whitin.

WASHINGTON

The Corcoran Gallery of Art has inaugurated a new plan for the summer. Instead of a series of exhibitions a permanent one is installed, consisting principally of the work of the artists of Philadelphia and vicinity. Among those represented are Wayman Adams, who shows his portrait of Redfield; R. Sloan Bredin, Arthur B. Carles, Hugh Breckenridge, R. Blossom Farley, Daniel Garber, John F. Folinsbee, Juliet W. Gross, George Harding, Maurice Molarsky, Edward Redfield and Charles Rosen. Not more than two works from each artist are included. Among the sculptors are Albert Laessle, R. Tait McKenzie and Charles Grafly, who shows his portrait busts of Childe Hassam and Paul Wayland Bartlett.

Frank W. Benson has a group of twenty-four water colors in the Atrium. These are characteristically brilliant pictures, many of them scenes of Nassau, painted while Mr. Benson was on a visit to the Bahamas. At the last exhibition of Mr. Benson's water colors in Washington all were sold.

The initial tea in the garden of the club house of the International Association of Arts and Letters, 1715 I Street, was given last week by the English artist, Mrs. M. I. Piper, who will soon return to her home in Oxford after spending some months in Washington.

The Washington Handicraft Guild is to have a summer school on the banks of the Potomac River near the picturesque Cabin John Bridge. It is to be called "The Seven Locks School of Arts and Crafts" and is to be under the supervision of Joseph C. Claghorn, an instructor at the Central High School. The course continues from July 5 to August 16.

Miss Clara Hill, sculptor, has taken a studio at Provincetown. —H. W.

Manchester, N. H.

An exhibition by artists of Manchester and vicinity is being held at the Manchester Institute of Arts and Sciences. The largest contribution has been made by Frank French, which includes wood engravings, portraits and landscapes. Other artists represented are: Henry W. Herrick, Lizzie M. Foster, Frank Simons, Allen E. Herrick, F. J. Flanagan, Herbert L. Jillson, Clinton H. Cheney, Frank Holland and the Rev. O. Raphael.

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DETROIT

The "Madonna and Child" of Vincenzo Foppa, a XV century Milanese painter, has recently been acquired by the Detroit Institute of Arts. The artist has been rated as second only to Giovanni Bellini and Mantegna in Northern Italy. The figures in the picture have been criticised as graceful and beautiful, but monumental. The figures and the parapet recall the work of Bellini. The architraves are a cool gray, the walls and Virgin's halo pomegranate red with linear designs in gold. The Virgin's cloak and headdress are black. Christ's rayed nimbus is a linear design in gold. The flesh is slightly warm ivory, but without the life of the figures by Bellini. The cloak may have been a deep blue, of which traces seem still evident.

J. Young-Hunter, English portraitist, who exhibited during the winter months at the Fearon Galleries in New York, is showing about twenty of his portraits at the Carper Galleries.

Francis Paulus has been painting in Bruges, Belgium, for two years. His work, mostly in water color, will be exhibited here upon his return in the fall. He will also exhibit a collection he has made of work by the lesser known XVII and XVIII century Flemish and Belgian painters. The pictures have already arrived at the museum, awaiting his return.

Reginald Poland, educational secretary at the Detroit Institute, has left for Europe, where he will spend five months in travel and study. —M. L. H.

CLEVELAND

S. Witkewitz, a young Russian-American painter, who has spent several seasons past in New York and Chicago, has returned to Cleveland. He has in his studio a big canvas and a number of smaller paintings which have caused him to be compared with Nicolas Roerich. The large painting, entitled "The Synagogue," is like a stage setting in the sumptuous color and fine proportions of the vast interior which it portrays. Mourning women, in peasant costume, are grouped in a huddle of grief, their sorrow giving them the right to appear in the sacred place. A bearded worshiper is prominent in the foreground. The great seven-branched candlestick sheds a golden glory in the room. The picture was recently exhibited at the Hotel Statler in connection with the annual meeting of the Temple congregation, and caused a distinct sensation. Several of the artist's smaller pictures, in pastel, or tempera, are fantastic illustrations of Chinese legends.

Jephtha Homer Wade and Mrs. Francis Fleury Prentiss, both liberal patrons to the Museum, have been the first to support its new plan to establish purchase prizes in connection with the annual exhibition of Cleveland artists and craftsmen, the pictures bought going to the public schools. At the fourth display, just closed, Mr. Wade bought three pictures, "Gloucester Harbor," by Gordon Barrick; "December Landscape," by Frank N. Wilcox, and "Danby Four Corners," by Mary Susan Collins, and Mrs. Prentiss purchased August Biehle's prize-winning water color, "Old Mill—Zoar." —Jessie C. Glasier.

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☛ The auction room may be likened to "A spiritual Monte Carlo." We recently said to one of the richest men in the world: "The rich come to us to grow richer by their purchases and the poor are poorer for what they sell."

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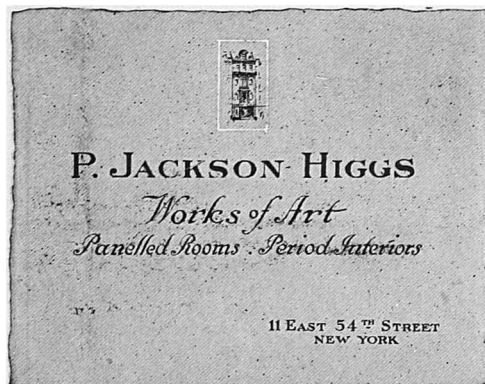
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LONDON

June 26 is the date fixed for the dispersal by Knight, Frank & Rutley of the heirlooms housed in the historic mansion of Ingmere Hall, Sedburgh, Yorkshire. The furniture includes notable examples proper to the Tudor, Stuart and Queen Anne periods, while there are many rare pieces of Nankin, famille verte and famille rose among the Chinese porcelain, and of Chelsea and Rockingham among the English china. On July 10 the same firm will dispose, by direction of the executors of the late Earl of Camperdown, of the furniture and works of art belonging to Weston House in Worcester. Some fine old French cabinets and English four-post bedsteads, as well as some interesting mezzotints, will figure in this dispersal.

English coin collectors are feeling the rivalry of the American enthusiast very appreciably just now and many a coveted example has of late made its way overseas. American collectors will find much to interest them in this connection in the coin-collection of Messrs. Spink, of Piccadilly, S. W., whose galleries form a sort of miniature British Museum of antiquities.

It may be that in the National Gallery there will soon be musicians discoursing, for it has been proposed by Lord Sudeley that fine music should be provided here from time to time. It remains to be seen whether or not the conservatism of the powers that be will allow the notion to develop. It was Lord Sudeley who first instituted the system of guide-lecturers which has proved so great a success.

A considerable impetus has been given of late to the collection of pictures painted on glass, examples of which a short time back might have been acquired for a few shillings, but which now fetch a greater number of pounds. In collecting pictures of this kind it is a wise plan to confine one's activities to a single branch, such as, for instance, that of copies of the work of a certain school of portrait painters, or of compositions on classic lines. Pictures of this type now figure in the sales and fetch good prices, especially when sold in sets such as "The Seasons" or "The Muses," subjects of which the XVIII century seemed peculiarly fond. Now is the time to buy such works—before their cult becomes too widespread.

The manner in which the funds of the Chantry Bequest have been expended has been a source of perennial grumbling for many a year, so that it will be interesting to hear what are the recommendations that the committee which has been sitting on the matter will put forward for the more satisfactory administration of its finances. Mr. D. S. McColl, the keeper of the Wallace collection, has been a leading spirit in the proposed reforms.

The idea of selling by auction for charitable purposes blank canvases already signed by well-known artists who have undertaken to paint thereon the physiognomies of the purchasers, strikes me as being a bit of a risk—both for the artist and the sitter. Suppose the artistic temperament refused to be thus blindly negotiated or suppose that the commercial temperament (on the part of the mere buyer, of course) should declare itself dissatisfied with the value furnished in the work of art! What redress would there be in either eventuality? This "blank canvas" stunt is being worked just now for the benefit of the Nuns of Ypres Reparation Fund, the canvases, signed by such names as Glyn, Philpot, Greiffenhagen and Lavery being on view at the Goupil Gallery.

This is where the Greaves exhibition is running and recalling memories of the famous days when Whistler with his individual theories was being acclaimed as a sort of demigod by the young painters of his time, the brothers Walter and Henry Greaves, of boathouse fame, among them. It is generally conceded that these artists learnt a vast amount from the great nocturnist, but when one views the Walter Greaves exhibition at these galleries, one wonders also whether Whistler may not have owed something to his disciples. In Walter Greaves the power of visualization was extraordinary, while his brother produced some drawings of London which possess an atmosphere of a peculiarly intimate kind.—L. G.-S.

Springfield, Ill.

The Springfield Art Association recently held an exhibition consisting mainly of portraits by Henry Salem Hubbell of Pittsburgh. Mr. and Mrs. Hubbell were guests of honor on the opening day. Other artists represented were Daniel Garber, Chauncey Ryder, Felicie Waldo Howell, Robert Spencer, Helen Turner, Alice Schille, Ernest L. Ipsen, Luis F. Mora, Frank A. Bicknell, John F. Folinsbee, Elmer Schofield, Charles Morris Young, W. L. Lathrop, Nicholas Brewer and Alfred H. Maurer.

PARIS

An artist who has learnt Cézanne's incomparable lesson without seeking to imitate his manner is M. Jacques Blot, recently showing his work at the Galeries Fiquet which, at 88 Avenue Malakoff, bring modern painting of the best standard to the gates of the Bois, in the most fashionable residential district. M. Blot's talent expresses itself conspicuously in woodland scenery, which most difficult theme he renders with remarkableness, directness, breadth and conciseness. He constructs its design and orchestrates its shades with wonderful mastery and, while composing his subject, respects it, refraining from those accretions and artifices so many contemporary artists think it necessary to add to nature on their own account. He is skillful, too, in the placing of figures in the midst of scenery and of portraits in the open.

Drawings by celebrated authors furnished the motif of a little display at another decentralized gallery, that of M. Hector Brame in the Boulevard Maiesherbes. We all know that Victor Hugo was only a lesser painter than a poet, while Théophile Gautier, Goncourt and Baudelaire, when they criticized art, talked about that with which they had experimented. Both the Dumas drew, and so did Mme. Georges Sand, Alfred de Musset, Prosper Mérimée and Alfred de Vigny, while nearer our time Pierre Loti and the playwrights Sardou, Bataille and Sacha Guitry were or are fluent with their pencils. But the show comprised similar side ventures by celebrities in other spheres, such as the late actor Mounet Sully, Mme. Sarah Bernhardt and the composer Gabriel Fauré. So much for the curious aspect of the collection. Artistically the delicate drawings of Henry Bataille, a sketch by Jules de Goncourt, and a head by Henry Monnier were conspicuous.

A benefit show of works by Hubert-Robert and Louis Moreau, also styled Moreau l'Ainé, will take place in M. Jean Charpentier's mansion at 76 Faubourg Saint Honoré during June. Organized by Marquise de Ganay and Comtesse d'Haussonville, its elements will be borrowed from some of the most select private galleries in Paris.

A neat little display at Reitlinger's was that of Mr. Bion Barnett, a young American artist whose pictures of Florida and Corsica, shown unostentatiously some time ago, gave more than a hint of rising talent. Very praiseworthy is Mr. Barnett's apparent indifference to fashions. His design is good, his drawing capable, and his color clean and luminous. Bion Barnett has a charmingly juvenile vision which impels him to illustrate the fresh if rather cold effects of springtide, of fruit trees in blossom, of the dappled trunks of silver birches, crystalline waters, clear skies—in short, nature in her more ingenuous and untroubled moods. He is less skillful in water color than in oil.

Boris Grigorieff, the great Russian artist, who fled from Moscow a couple of years ago, has been at work in the seaport towns of southern France. Grigorieff has the humor of Rowlandson, the humanity of Dickens, the range of Balzac, the critical faculty of Forain; and, when he is drawing the life of the street, the eye of Toulouse-Lautrec, and, when the life of the country, the eye of Cézanne. As an illustrator of *mœurs* he is not surpassed in the world today. A demonstration of his varied though very consistent genius at his studio, 11 rue des Sablons, also comprised portraits in oils of gigantic power, notably one of the English Theosophist bishop, Mr. Wedgwood.

The Dutch love for flowers, and, especially, for the robust, most intensely-hued varieties, was brought to mind at the posthumous display of the work of Henry George van Rinkhuyzen who, a Parisian personality of prominence in life, has become a painter of eminence in death. A picture of azaleas is one of the most complete pieces of oil painting I have seen for a long time, containing all the perfection of Fantin at his best, with more of vigor, freedom and dash. In certain pictures of fishing smacks at Concarneau the kaleidoscopic effect of multicolored sails reflected in the shimmering water is rendered with Oriental splendor and decision.

French artists are asking why, with the exception of the one to which M. Henri-Martin belongs, the Société Nationale is the only one of the four leading art groups in France to be represented at Pittsburgh.

—M. C.

Springfield, Mass.

At Miller's art gallery, over a score of the recent landscapes of Robert Strong Woodward are being shown. The show has been attended by Gardner Symons, Ben Foster, G. W. V. Smith, donor of Springfield's art museum; J. J. La Valley and others well known in the art world. The vividly natural handling of such subjects as "Winter Moonlight" or "When the Moon Is Full," the latter of which was exhibited at the National Academy of Design in the spring of 1921, is especially pleasing.

—E. N. B.

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CHICAGO

Carl R. Krafft has an exhibition of twenty-five canvases, twenty-four of which are landscapes, at the Carson Pirie Scott & Company Galleries during June. A portrait of Dr. J. S. Ladd Thomas, a landscape, "Turkey Creek in the Snow," shown at the National Academy Exhibition; a second landscape, "November," and twenty or more smaller canvases comprise an attractive display.

Two paintings, "The Meeting," by Ludek Marold, and "A Moravian Girl Tying Her Kerchief" by Joza Uprka, artists from Czechoslovakia, who exhibited at the International Water Color Show at the Art Institute, have been presented to the museum collections by a committee of the Chicago Friends of Czechoslovak Art, including Messrs. Anton J. Cernak, Karel V. Janovsky, Louis Solar, Dr. Jar. A. S. Vojan and Rev. Fr. Bezenok.

The Business Men's Art Club, E. G. Drew, president, has issued its second annual year book. The club has members whose works passed the jury of the Chicago Artists' exhibition, and who contributed creditable pictures to an extensive display in the offices of the Chicago Board of Education. In the course of the winter, the club heard addresses from Charles Vezin, Robert E. Harshe, Harry B. Lachman, Edgar S. Cameron, Anna L. Stacey, Rudolph Ingerle, Walter Ufer, Carl Krafft and Edward Timmons.

Martin C. Schwab, a consulting engineer, has presented the school of the Art Institute a leaf from the Gutenberg Bible printed in Mainz, Germany, about the middle of the XV century. The leaf was taken from a Bible in imperfect condition brought to this country.

Anderson's Art Gallery is finally established at the south end of the Congress Hotel on Michigan Boulevard in the quarters once occupied by Henry Reinhardt. The galleries have been completely remodeled, with a large reception gallery and show room at the front and a succession of small galleries at the rear with a print room and two rooms down stairs. The exhibition windows on the boulevard have been divided, one large show window being used for paintings and a spacious wall space south of the door for prints.

Demetrius A. Trifyllis, who exhibited portraits at the Arts Club May 25 to 31, is now showing oil portraits and sketches at Newcomb, Macklin & Company's Galleries. "The Marchioness of Aberdeen and Temair" by the artist was purchased by the Canadian government for the National Gallery at Ottawa. Among the portraits shown are those of Miss Mary Colson, Mrs. Flemmon Edwin Floyd, Mrs. A. R. Goodchild, Miss Virginia Perry and Dr. Lynne B. Greene.

At the recent dinner given by the Association of Arts and Industries at the Union League Club, ways and means were discussed for the organization of a school for the training of students in the Industrial Arts, to cost about \$500,000, in connection with the Art Institute School. President W. N. Pelouze, Raymond Ensign, new dean of the Art Institute School, and Dudley Crafts Watson spoke of the necessity of such a training center.

—Lena May McCauley.

Toledo

The annual exhibition of the Toledo Museum of Art free school of design was held in the Museum during the first week of June. Theory of design, and costume, block prints, interpretative drawing, weaving and batik work were shown. Following the school exhibition, the Museum's summer display of American artists' work will begin.

Elinor Barnard is busy with several commissions of child portraits.

In order to stimulate summer sketching, the Artkian members have inaugurated a contest for summer work. Prizes will be given for the best oil sketch, water-color, pastel, drawing, etching and black and white work.

—Frank Sottek.

INDIANAPOLIS

The large war painting, entitled, "America," given to the American Legion by the French War Ministry, has arrived in Indianapolis and is now housed in the Herron Museum. Eventually it will have a place in the memorial building of the Legion. Painted by Leon Reni-Mel, official artist to the war ministry of the French government, the picture represents an American soldier supporting a wounded French soldier while warding off the enemy with upraised arm. The canvas measures about 10 x 15 feet. Before shipment it was presented with ceremony to Colonel Cabot Ward, head of the American Legion in Europe, who represented Hanford MacNider, national commander of the Legion.

The Indiana Artists' Club made its annual visit to Brown County on Sunday, June 4, being entertained at the studio home of Mr. and Mrs. Adolph Shulz, in Nashville, and visiting other studios in the hill country.

Mr. and Mrs. Clifton A. Wheeler have left for Woodstock and will spend the summer painting in the Catskills.

An exhibition of paintings by about twenty-five Indiana artists, arranged by the women's clubs of Greenfield, is on display in the Public Library of Greenfield. Gallery talks have been given by William Forsyth and by Miss Anna Hasselman, curator of the Herron Institute.

Susan M. Ketcham's marine, "The Restless Sea," a scene painted at Ogunquit, Maine, has been lent from the permanent collection of the Herron Institute for display in the Indianapolis Public Library during June.

Alfred A. Waters, of Philadelphia and London, who for sixteen years made annual visits to Indianapolis with collections of water colors assembled from the studios of English artists, is here for a week or two, his first visit in four years, with the work from contemporary English water colorists.

A small exhibition of paintings by teachers in the Herron Art School is being shown at Greenwood.

—Lucille E. Morehouse.

Youngstown, Ohio

The exhibition of War Portraits by eminent artists was on view at the Butler Art Institute during May. It attracted more visitors than any exhibit shown here yet. The schools were especially interested, classes being scheduled for every day. The merchants of Youngstown planned a trade extension week, May 8 to 15 and incorporated in their advertisements news of the gallery. This brought thousands of out-of-town visitors to the Institute.

An exhibition of batik work produced by Adelaide Baker Morgan will be shown until the first of June. During the first half of June the students of the Art School of the Butler Institute have their annual show.

ST. LOUIS

Much discussion has been heard on all sides concerning the gift of 126 oriental rugs to the Metropolitan Museum in New York by James F. Ballard, of St. Louis. Regret is felt that many of the rarest rugs in the collection should be sent away to add to an already rich collection in the East. However, Mr. Ballard wishes to discriminate in no way against St. Louis and plans to give a collection to the City Art Museum which will include representative types from various countries and periods.

The board of control of the City Art Museum at a recent meeting reelected W. K. Bixby, president; Edward Mallinckrodt vice-president, and Charles Parsons Pettus treasurer of the board. The resignation of R. A. Holland, director, was accepted and the position of administrator and director was consolidated. James Musick was appointed as secretary to the board. Mr. Bixby returned to St. Louis at the end of May after an extended tour in India and Africa.

Dawson Dawson-Watson is in the Grand Cañon, Arizona, and, as he expresses it, "painting to beat the band."

Grace Morrill has left for Ogonquit, Maine, where she has a summer studio.

Florence Everett of the art department of the Harris Teachers College has joined again the summer colony of artists at Saugatuck, Michigan, under Frederick Fursman, of the Chicago Art Institute.

Tom P. Barnett will go to Rockport, Mrs. K. E. Cherry leaves soon for Gloucester, and Lillian and Margaretta Brown and Florence Ravenscroft will go to Provincetown. J. Scott McNutt will join the summer colony at Bar Harbor, as he is planning to do portraits this season.

Marie Garesche has gone abroad for travel and to gather material for lectures on art, and Nancy Barnhart is sketching in Italy.

The war memorial of Washington University was unveiled Wednesday, June 7. It is a decorative bronze tablet bearing the names of the men who died in service, and is set upon a background of Sienna marble. The work is the result of the collaboration of two members of the teaching staff of the University, Gabriel Ferrand, architect, and Victor S. Holm, sculptor.

The annual banquet of the St. Louis School of Fine arts closed the biggest year in its history. The most important of the awards, the Wayman Crow medal for the greatest progress in all classes, was won by Helen Beccard.

At the City Art Museum is a one-man exhibition by Leopold Seyffert. It includes fifty-nine paintings and charcoal drawings of great musicians, men of affairs and artists and Dutch and Spanish types from every-day life, done with a sureness and sincerity that is very engaging.

—Mary Powell.

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OMAHA

On June 3 the Omaha Society of Fine Arts opened an international exhibition of water colors, including subjects from England, France, Belgium, Germany, Hungary, Japan, Norway, Sweden, Russia and America. Among the artists represented are Childe Hassam, Howard Giles, George Luks, Joseph Pennell, Jane Peterson, Alice Schille, Charles H. Woodbury, Maxwell Armfield, W. Russell Flint, Boutet de Monvel, Lucien Simon, Lovis Corinth, Boris Anisfeld and Birger Sandzen.

The exhibition of paintings by Robert F. Gilder from May 10 to May 31 proved popular. Mr. Gilder spent the winter in Arizona. The season was an unusual one in that it had many cloudy days, also a liberal fall of snow. These facts are registered in Mr. Gilder's group painted mostly in and around Tucson. We see the artist at his best, however, in the painting of sunlight falling on the sand, the foliage, or the mountains. Of the ninety-five paintings, eleven were New England landscapes, including intimate glimpses into orchards, down sequestered roadways, and through verdant foliage into the blue distance. There were seven paintings of Nebraska, mid-summer and autumn landscapes which were of more vital interest to the large number of people (about 3,000) who attended the exhibition. Mr. Gilder's joy in color is infectious. He is himself a child of the sunlight and his paintings reflect his optimism. One painting of the Santa Catalina mountains was sold from this exhibition. —M. B.

San Diego

An exhibition of the paintings of Fred Mitchell was held for the past two weeks at the Orr galleries. Mr. Mitchell, who has just returned from a year's travel in European art centres, formerly lived in San Diego. He won the Cresson traveling scholarship for 1920 from the Pennsylvania Academy of Fine Arts and in 1915 won the silver medal at San Diego's Panama-California exposition. His exhibit included thirty-five paintings and a group of charcoal studies from life and from the antique. The largest canvas was "In the Valley," but most of the works exhibited were of intimate size. The paintings comprised landscapes and marines.

Mrs. W. B. Thayer, of Kansas City, has loaned to the Art Museum of this city for two years, an unusual and interesting collection of art objects which includes paintings from the brushes of famous American artists and Japanese inro, Chinese jades, old Georgian silver, Kashmir and Indian shawls. The main section of the exhibition is given over to twenty-four paintings by American artists, among which is George Inness' "The Gleaners." Paintings by Winslow Homer, J. Francis Murphy, Robert Henri, William Keith, Ernest Lawson, Gardner Symons, Joseph Israels, Emil Carlsen, Anna Bobberg, George Glenn Brown, Homer Martin, Jules Guerin and Sorolla are also included.

Baltimore

Charles H. Walther has been showing a number of his canvases at the Jones Gallery during the past few weeks. The paintings range in subject and treatment from conventional landscapes to restless cubistic endeavors. There are three or four still lifes that have unusual charm. "Marigolds," "Cineraria," and "Decorative Still Life," are particularly well arranged. The best part of Mr. Walther's exhibit is his landscape painting, wherein his work is not only convincing, but beautiful.

At the Bendann Galleries in Baltimore there is an exhibition of the etchings of Ernest D. Roth, including a large Venetian group, a few from Constantinople, a dozen from France, sixteen from Spain, a number from Florence, and four from this country.

Paintings by W. Lee-Hankey are shown at the Purnell Galleries, May 31 to June 14.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Exhibition of modern mezzotints.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Art Center, 65-67 East 56th St.—American and Foreign Textiles; exhibition of designs in Poster Contest by Art Alliance, to June 17; Russian Posters; Near and Far Eastern Art; toy models of street life in Constantinople.

Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.

Belmaison Gallery, John Wanamaker's.—Modern painted screens and antique paper screens, to June 30; collection of paintings, drawings and etchings by members of the American Art Association of Paris, to June 30.

Bourgeois Galleries, 668 Fifth Ave.—Old and modern paintings.

Brooklyn Museum, Eastern Parkway.—Exhibition of posters, to June 15; Whistler lithographs and Pen-nell etchings, to July 1.

Brown Robertson Galleries, 415 Madison Ave.—Lithographs from The Senefelder Club of London, to June 17.

Thomas Calvert, 140 Sixth Ave. (West 11th St.)—Modern Stained Glass, to June 24.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Dudensing Galleries, 45 West 44th St.—Summer exhibition of modern French and American paintings.

Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—Portraits, landscapes and flower paintings by old masters, through June. Cantagli and Italian linens in Mrs. Ehrich's Gallery.

Fearon Galleries, 25 West 54th St.—Drawings by old masters, and water colors by John Collins.

Ferargil Galleries, 607 Fifth Ave.—Group of modern American paintings and sculpture.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.

Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints, and children's subjects in dry-point by Sears Gallagher.

Keppel Galleries, 4 East 39th St.—Etchings and engravings by old and modern masters.

Knoedler Galleries, 556 Fifth Ave.—Group of selected etchings and paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—Modern masters of American and European art, to Sept. 1.

John Levy Galleries, 559 Fifth Ave.—Old Masters and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon paintings.

Little Gallery, 4 East 48th St.—Special exhibition of Italian and Spanish laces, and brocades.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.

Hotel Majestic, 2 West 72nd St.—Summer exhibition of flower paintings and screens by Alberto Buccini.

Metropolitan Museum, Central Park at 82nd St.—Dreicer Collection of Mediaeval and Renaissance art.

Milch Galleries, 108 West 57th St.—Selected American paintings.

Montross Gallery, 550 Fifth Ave.—Group of American artists.

Musmann Gallery, 144 West 57th St.—Etchings by Philip Little, to June 30.

National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."

N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Empel.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Sternier Gallery, 22 West 49th St.—Group of American paintings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern masters.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.

Holbein Studios to Be Torn Down

The last of the Holbein Studios, 146 to 152 West 55th St., will be pulled down in October to make way for a new apartment house. The artists who are in the buildings at present are Louis Valliant, James Britton, Percy Muncy, Nathan D. Potter, Jessie Ansbacher, Hugh Ferriss, Abercrombie Miller, Gordon Stevenson, Paul Arndt, Marion Stanfield, Abraham Rosenstein, W. B. Green, Jeremiah Pierpont, Jesse Whitsit and Lloyd Wright.

Hartford

Hermon A. MacNeil's marble statue of Colonel David Humphrey, Revolutionary soldier and writer, recently accepted by the State Sculpture Commission, has been placed on the west entrance of the Capitol.

The Wadsworth Atheneum has received through the council of the National Academy of Design, under the terms of the Ranger will, "The Figurine," a small canvas by William M. Paxton.

—Carl Ringius.

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